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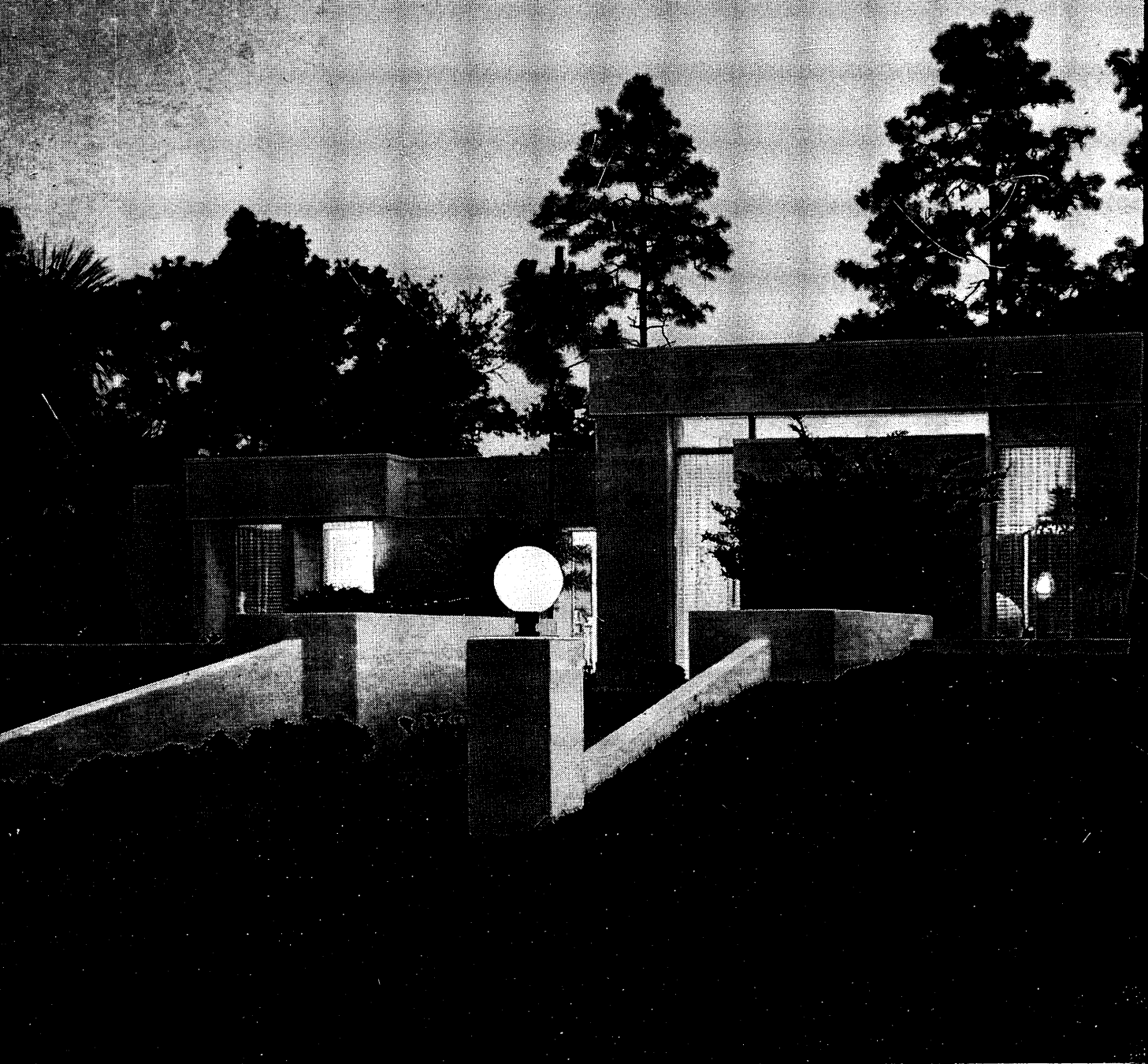
AUG 26 1968

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# The Florida Architect

August 1968





### how to turn a set of drawings into a building

Construction can be — and sometimes actually is — the happy climax to the entire lengthy process of creating a building. Construction also can be a nightmare of disappointment and discord, negating all the work that has gone before.

Whether construction is a climax or a nightmare will be determined, in part, by the client's earlier decisions and the architect's earlier labors: the care taken in the selection of the architect himself, of the consultants and of the contractors; the realism of the design; and the precision with which the design has been reduced to plans and specifications.

And it will also be determined by the client's actions during the construction period ahead. The start of construction means changes in the relationship between client and architect, and it also means establishing new relationships — with contractors and building tradesmen. The client must know when to spend and when to save, when to authorize changes and when to stand pat and, above all, when to take a hand in the building process and when to retreat behind the terms of the construction contract.

Experience is by far the best teacher in all these things. The only advice to be offered the first-time client, as construction begins, is 1) to keep his eyes wide open, and 2) to go by the book, insofar as possible. The trouble is that even the book is unclear on certain significant matters.

#### **The architect administers, the contractor supervises**

The basic ground rules for the construction process can be found in the previously cited Handbook, and in the so-called general conditions (Document A291) of AIA's Standard Form of Agreement Between the Owner and Contractor. Together, they form the closest thing to a common law for the building industry, codifying both tradition and practice.

One of the significant matters they leave a bit muddy is what the architect himself does while construction is underway. They are quite specific about a number of his functions, spelling out what he is to do about change orders, shop drawings, certificates of payment and other essentials. But the lack of clarity concerns the most crucial task of all, which is seeing that the building is built exactly as it was designed.

"In administering the construction contract," says Chapter 18 of the Handbook, "the architect determines in general if the contractor's work conforms with the contract documents." But then it goes on in the very next sentence, "The architect is not responsible for the contractor's failure to execute the work in accordance with the contract documents."

This seeming ambiguity represents an attempt by the architectural profession to establish a distinction so fine that it would do justice to a medieval philosopher — out of the justifiable motives of client service and self-defense. The architect's role in construction used to be described as "supervision" or "superintendence." The abandonment of these terms by AIA came in response to a series of court decisions in which the architect's construction responsibilities in the eyes of the law were steadily, and somewhat frighteningly, broadened. Individual architects were held liable for mistakes that were clearly the fault of contractors, subcontractors and others; it began to seem that the architect could be sued if a deliveryman tripped and broke his leg while bringing coffee and doughnuts to the carpenters.

The easy way out, of course, would have been for architects to disclaim any further concern with the contractors' work — after all, it is the builder, not the architect, who contracts to see that everything turns out as intended. But this would be an unacceptable abridgement of architectural services. For one thing, few conscientious architects went to give up some measure of control over the

execution of their designs, except in unusual circumstances, for another, the concept of the architect as the client's independent agent, protecting the client's interests during the building process, is one of the profession's best counter arguments to the sales pitches of the package design and construction services.

Hence AIA's recourse to semantics, intended as a restatement rather than a change in the ways things always have been done. The term "construction superintendence" is donated to the contractor; it is he, says the Handbook, who is responsible "for delivering to the owner a project in full conformance with the contract documents." And it is the contractor who also has the duty of "management of the construction process."

Managing construction is much like managing any enterprise involving the production of goods. It entails such everyday managerial functions as the purchase and assembly of materials and components, the handling of personnel and the coordination of a complex process according to a stated schedule of delivery. Not surprisingly, contractors have turned more and more to the methods of business and industry for management tools, from bar charts to the computerized critical path method of keeping the job going.

To maintain the analogy, the architect's relationship to the contractor is something like that of a member of the board of directors to the chief operating executive. The revised Handbook calls it "construction contract administration," a term which covers a multitude of functions.

The architect, to begin with, is the prime interpreter of the working drawings and specifications, establishing and maintaining the standards which the work must meet. He is the judge of whether these documents and standards are being followed, checking shop drawings of building components, approving samples of materials and equipment, and authorizing any necessary changes in the work. And he is the one who certifies progress payments to the contractor as the work proceeds.

He does these things by making "periodic" visits to the site, explains the Handbook, introducing another unavoidable ambiguity. The meaning of "periodic" has to be worked out jointly by the client and architect on the basis of the particular situation at hand. Under a normal fee arrangement, on a normal size building and with a normal lump-sum contract, it does not mean that the architect will camp at the job full time. Instead, he, his representative (often the same staff member who has seen the building through drawings and specifications), or one of his consultants will try to be there at all crucial stages of the work.

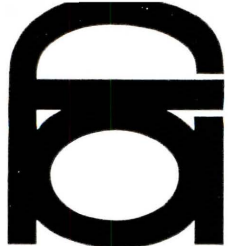
There are many cases, however, in which full-time "administration" is indeed a necessity. If the project is large and complex, one or several full-time project representatives may be required. If it is awarded on a cost-plus basis, there must be continual auditing of man-hours expended and materials purchased. The client has the option of paying the architect extra for these extra services or hiring his own project representative to keep any eye on things. The use of a project representative — formerly poetically called the clerk of the works — can pay off handsomely, but he must be chosen with care and should, in all cases, report to the architect. Otherwise, the client is only adding another strand to the already complicated web created by the various lines of authority over the job.

#### **Lines of authority, from the client to the workmen**

These lines of authority, somewhat paralleling the responsibilities outlined here, are spelled out in the General Conditions of the Contract, which place the client in the catbird seat. His responsibilities are few, although rather important — he provides the site and pays the bills — and his authority is ultimate.

The tricky part of the client's job is the delegation of this  
(Continued on Page 17)





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# The Florida Architect

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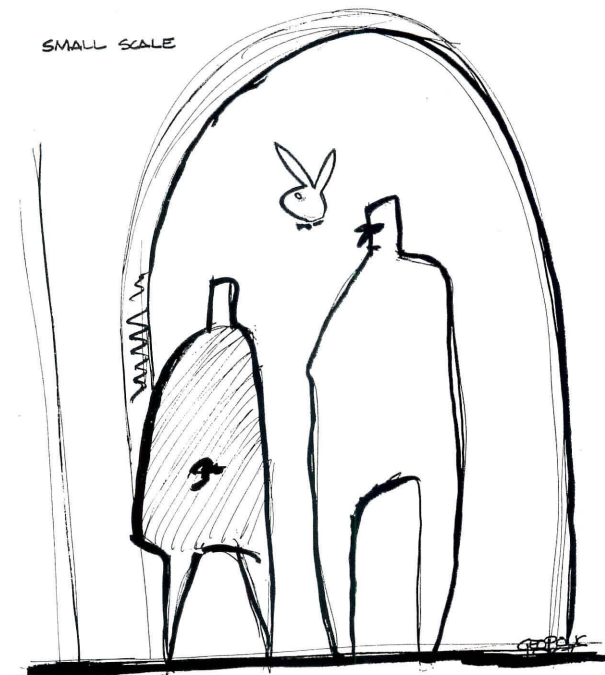
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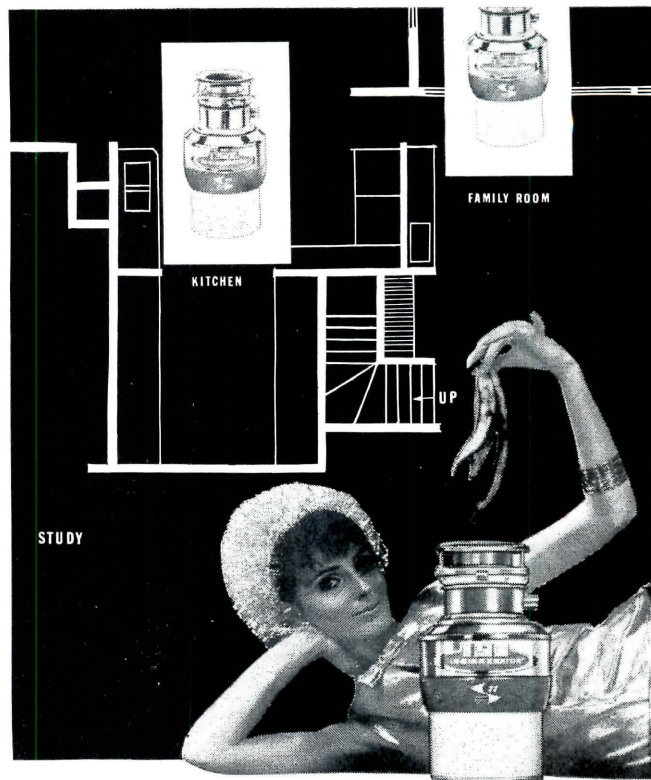
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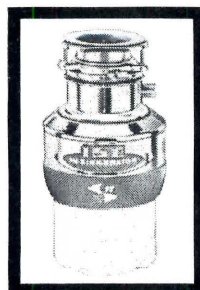
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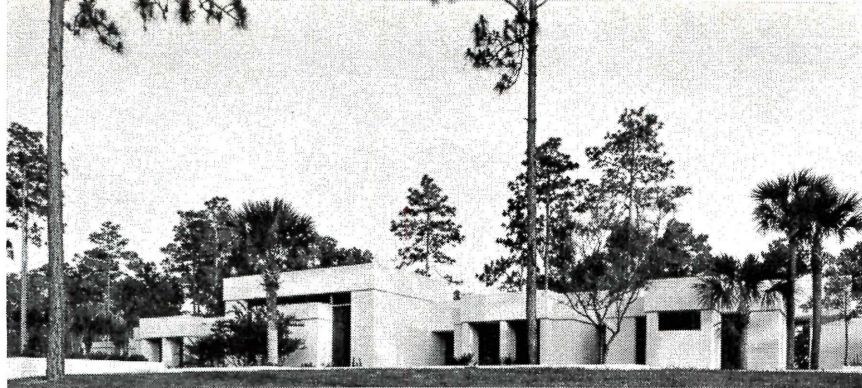
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**CONTRACTOR:**  
**H & M Construction Co., Inc.**  
**INTERIORS:**  
**Ann Brant**  
**LOCATION:**  
**Seminole County**

## Idea House of 1975 looks at new ideas for living tomorrow — Today

Thousands of Central Floridians turned out for the opening of Living '75, a project of the Home Builders Association. The center of interest for the visitors was the Idea Home of 1975. Prototype ideas in construction, interiors and fabrics were exposed to a receptive audience composed mainly of young families looking for new living ideas. As an added attraction, the visitors got a tour through three "Designer's Choice" homes. These homes displayed the most current facets of homebuilding.

The Living '75 project was designed to replace the old Parade of Homes with a stimulating display of better living ideas. The floor plan of the spacious Idea House is designed for various family activities. The adult area includes a master bedroom suite, unique den and guest room combination, and formal living room. The family section is made up of a contemporary kitchen, dining room, and family area. In the children's area, the hallway connecting the bedrooms is large enough to be used as a children's play area.

Appliances, equipment, and furnishings in the Idea House combine beauty with contemporary design and color all aimed at making living more pleasant and carefree. Vinyl and plastic wall coverings in the children's areas are bright and cheerful, yet easy to clean with only a damp cloth. In the bathrooms a beautiful molded fiberglass floor and shower area eliminate troublesome joints where dirt normally collects.

Cooking will be a pleasure in the Idea House kitchen. Using a new microwave oven, mother can prepare a delicious meal in just a fraction of the normal time. For example, a frozen dinner can be prepared in just four minutes. A steaming cup of coffee can be served in 30 seconds. The walls of the oven stay cool enough to touch at all times.

From her vantage point in the kitchen, mother can supervise all the activities in the family area. The kitchen command center gives complete visibility of the backyard pool area and the children's wing. Closed circuit TV and intercom systems maintain

contact with other areas of the house. Experts predict that the closed circuit television center will not only be used for communications within the house but it will be one of the main educational advances in the future. They believe that children will bring tapes and film cartridges home for study instead of books. The dual audio-video impact will enhance interest and retention of school material.

The "Idea House of 1975" was a project conceived by the Home Builders Association of Mid-Florida to replace the usual Parade of Homes, which has lost much of its public appeal. The "Idea House" had the following objectives:

- 1) To build a new enthusiasm for the Home Building industry
- 2) To stimulate the use of new materials and techniques of construction
- 3) To show the public new and exciting concepts of "Living" i.e., better planning, design, detailing, etc.

The Architect was given only the essential requirements of the project and was left free to develop the total concept. The project sought the cooperation of manufacturers' and suppliers to create a built-in profit, which in turn, was used for the advertising program to promote the project and those involved in it.

The problem of screening and selecting the materials and methods used was a major one and obviously many new and good products had to be eliminated to maintain the integrity of the design.

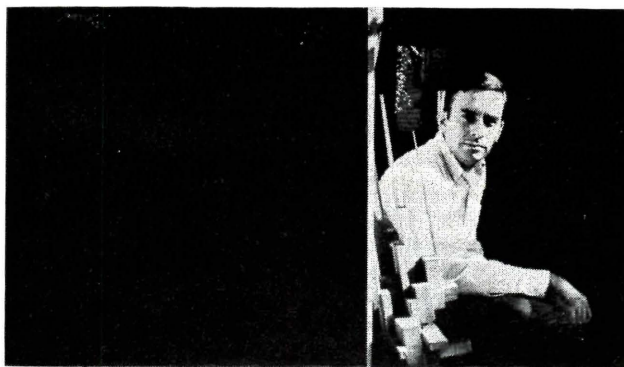
The house was originally designed to be totally fabricated away from the

job site and brought to the site as finished modules, thus the "compartmentalized" look. This direction had to be abandoned due to the time schedule, but a complete working system had been developed which would have appreciably cut both construction time and expense. Each of the modules would have come to the job with fiberglass exterior coating, epoxy roofing, interior vinyl and plastic laminates in place. Units would have been pre-wired. Ventilating ceiling, flooring, glazing and plumbing would have been done on the job.

The house, as built, used conventional masonry walls and flat wood framing but retained almost all of the original finishes. The interiors followed the original schedule, using plastics, epoxys, vinyls and stainless steel.

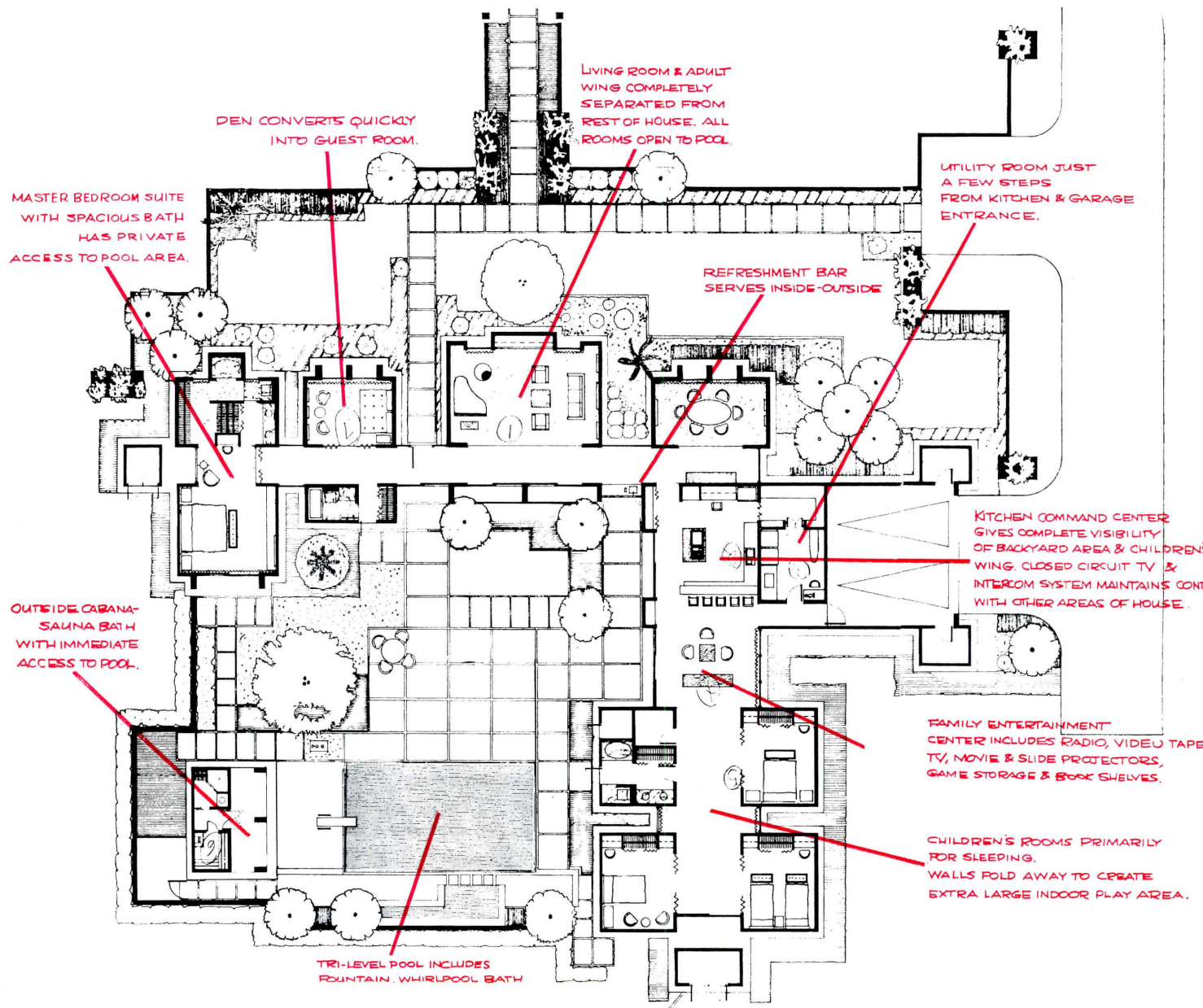
The "Idea House" was open to the public for a month and drew large crowds and received much attention from press, T.V. and radio. Although not appreciated by all, the project did stir a new enthusiasm into the home building market and helped to build a new image for the Home Building Association in this area.

**LOWELL LOTSPEICH**





# Floor plan of Idea House illustrates its features— note how room elements form “modules”





## CONTRIBUTORS TO THE IDEA HOUSE OF 1975

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### Dialogue with Lowell Lotspeich

**Q: What exactly is the Idea House of 1975?**

Lotspeich: "The Idea House was one of the most exciting projects an architect could face. The fact that it was sponsored by the Home Builders Association may well be the most important thing about the project. For a group that has never been known for furthering the cause of architecture to have been so far sighted as to want to build the 'House of Tomorrow' instead of the 'House of the Past' was remarkable.

In this day when new products and techniques are almost obsolete before they come on the market, it would take a new and unique house to be the 'showcase'. This was really the challenge of the Idea House. The inherent danger in such a project was to keep the house from simply being a new products display under one roof.

**Q: Why are the rooms in the Idea House so separated?**

Lotspeich: The house was compartmentalized into cubicles for a good reason. In the very near future the building industry will have to look to factory-finished components — pre-assembled rooms or units, and assembly line production — if it is to meet the needs of its market. 'Sticks and Stones' building may never fade completely, but it cannot alone house our population.

In the Idea House, the rooms or units could be easily manufactured in a factory, delivered to the site by truck or helicopter and 'plugged in' as it were to the foundation. Great savings in time and money would be the result.

**Q: Do you foresee this kind of housing in the near future?**

Lotspeich: "People will have to learn to accept today's materials used as they should be used, honestly and imaginatively. We must stop trying to make a modest, low income house look like a mansion of the past.

It's a waste of money. Today's materials should be used openly and prop-

erly. More space instead of more shutters. More living instead of more deception. The house has been called a 'machine for living' and, though impersonal sounding, it is very true. It must be an efficient, well-built machine and derive its beauty from being a great machine. Each 'living machine' must fulfill the needs of its users in the most efficient way.

The home building industry realizes that it must stop selling houses and start selling living. Living is to houses as music is to sound. The art of building must operate and function with the craft of building in order to produce 'living' just as the composer must function with instrumentalists to produce music.

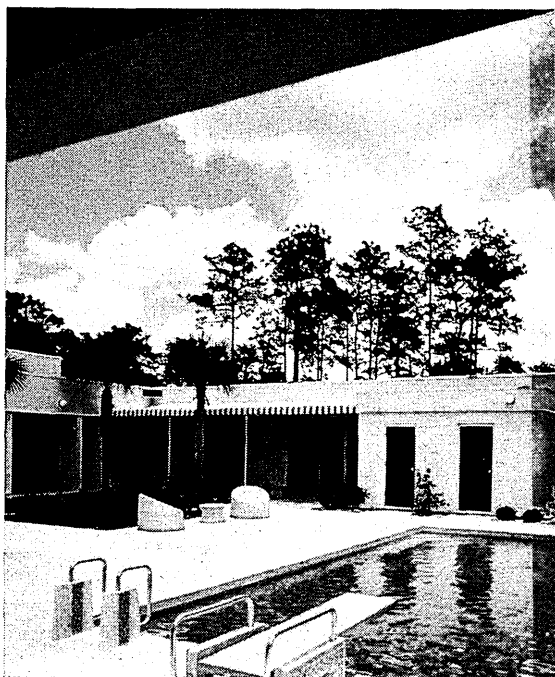
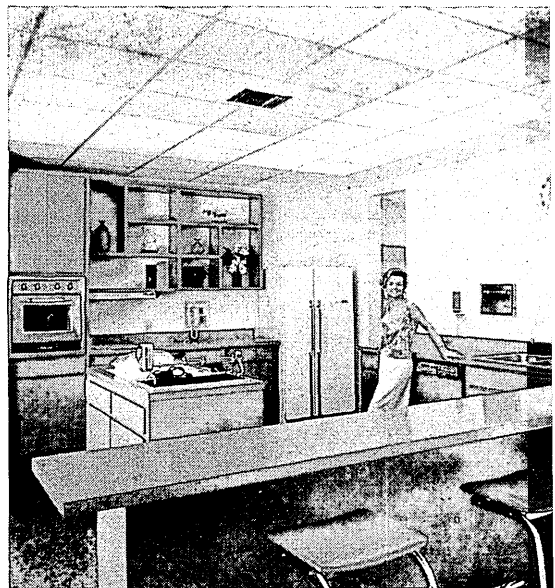
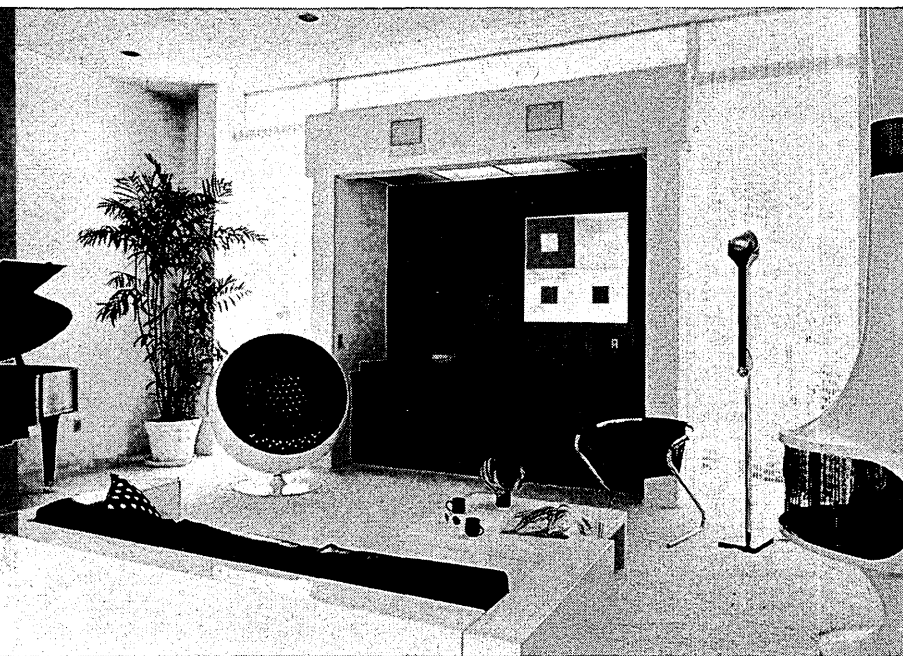
In a project such as the Idea House, there was a rare opportunity for the design profession, the building industry and the manufacturers to work together toward a common goal — living, and not just housing.

**Q: As a native-born Floridian, would you say that the Idea House represents Florida architecture?**

Lotspeich: "I don't think Florida has really developed a style of its own yet. Affluent Florida has, until recently, been so hung-up with Spanish styles, pseudo-this and neo-that, that there has yet to emerge a true, indigenous, Florida style. All the ingredients are here to lead to an individual style; unique natural resources, climate, technology and growth. I believe that the vitality and progressive spirit of this state will never lead to a static style, but to an atmosphere of experimental creativeness which will be flexible enough to solve the many and varied problems around our state.

The Idea House has, at the same time, a sort of heavy massive protective (from the elements) quality and, opening to the inside courtyard, a completely open, outside oriented feeling. Florida is a land of contrasts, and any architecture to solve its problems must be flexible and sensitive to its many needs."

# A pictorial review of the Idea House





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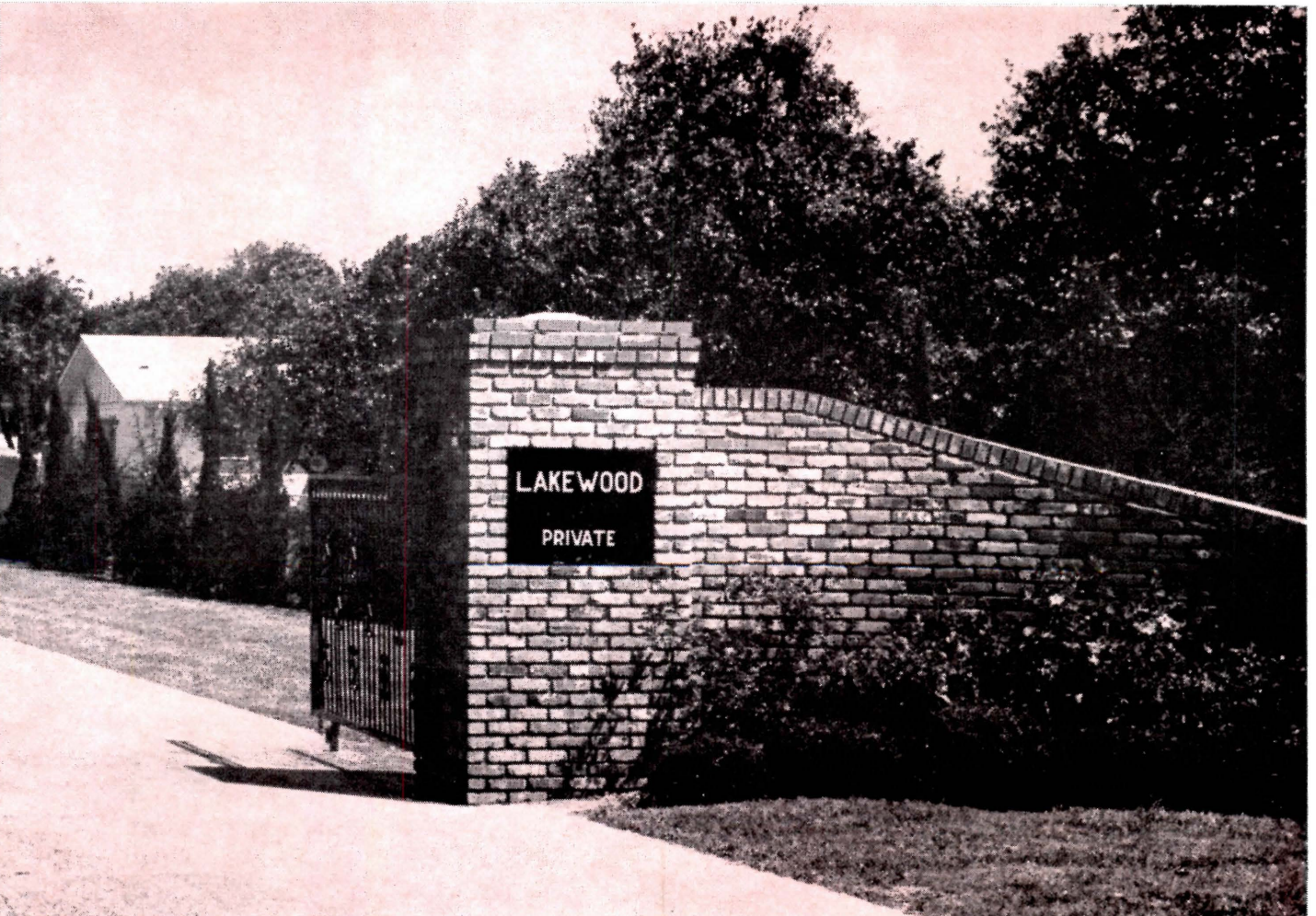
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Gulf Life Insurance Company, Jacksonville, Florida, Owner; Welton Becket and Associates, Architects & Engineers; Kemp, Bunch, & Jackson, Associate Architects; Richard R. Bradshaw, Inc., Structural Engineers; The Auchter Company, General Contractors; Capitol Prestress Company, Prestress Concrete

Reaching for the blue Florida sky above Jacksonville, the new Gulf Life Tower becomes an exclamation mark to the architect's purpose.

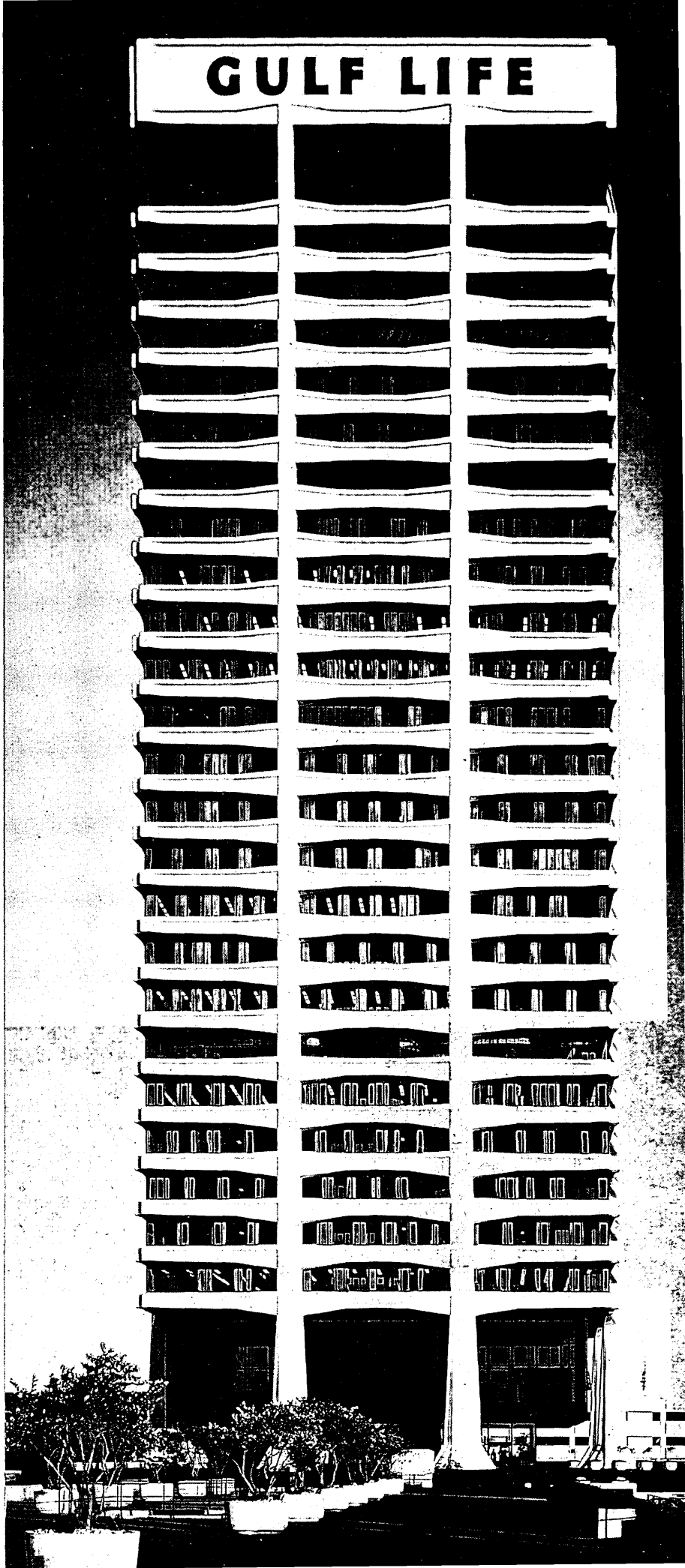
Tapered columns support a net of sculptured beams, each with 14 elements of precast lightweight aggregate concrete. Strung like beads on cables and post-tensioned to cantilever 42 feet to building corners, the beams permit free corners of glass meeting glass, sweeping views.

Prestressed double tees, also of lightweight aggregate, span 41 feet from these beams to a cast-in-place structural core 53 feet square. Using Solite's strength and reduction in dead load added up to 27 stories of office space free from interior columns.

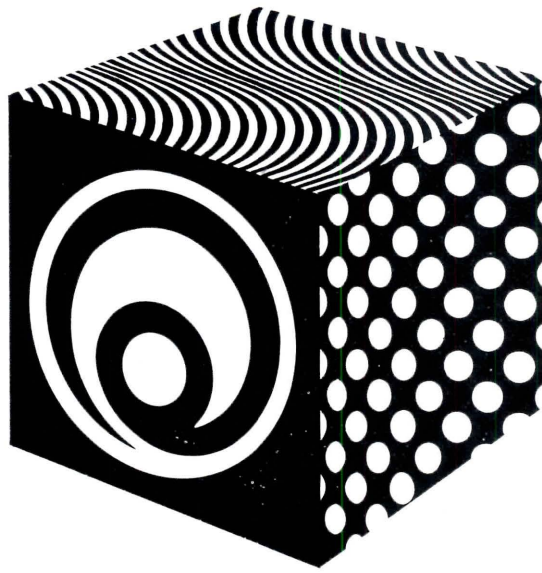
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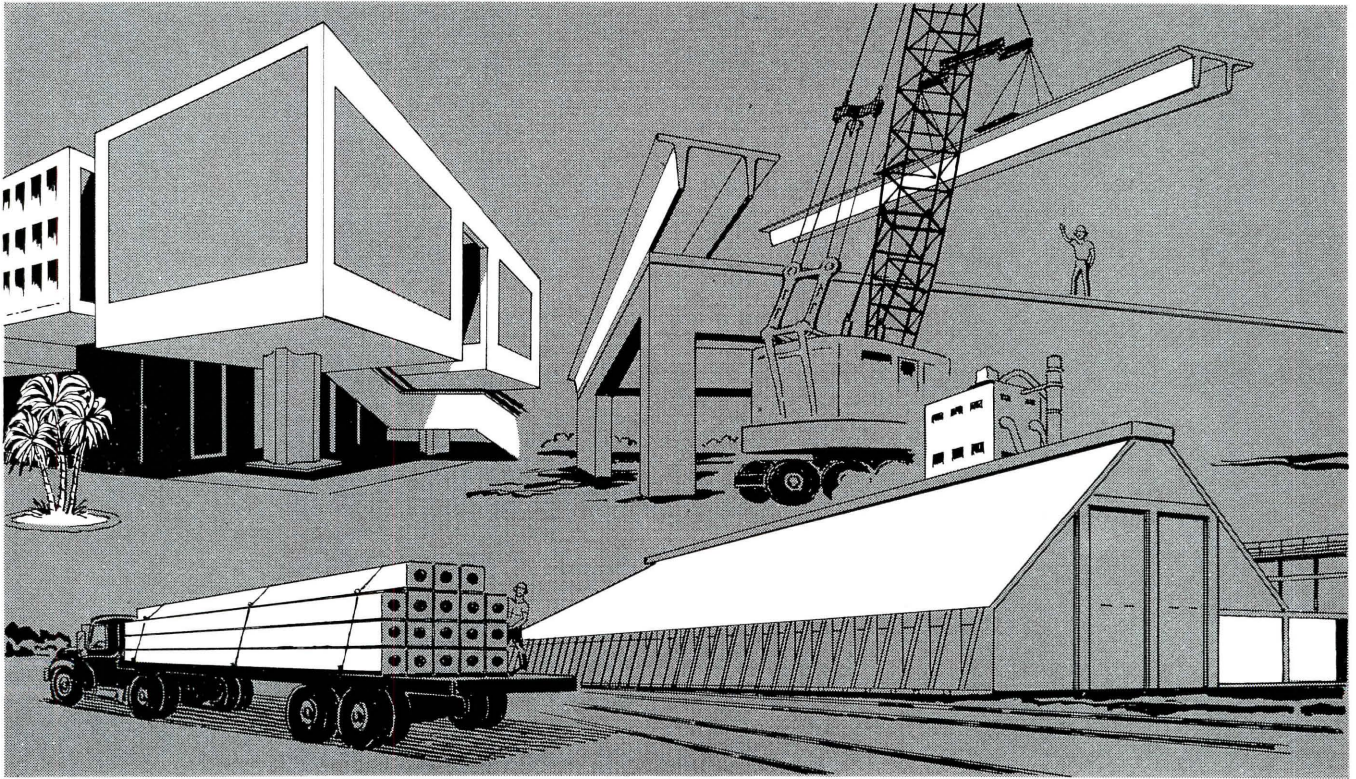
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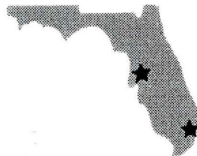
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University of Florida student John Sims III from Philadelphia, Pa., admires the silver medal he received from the American Institute of Architects for being the outstanding senior in architecture. Dr. Robert S. Bolles, dean of the College of Architecture and Fine Arts, joins in admiring the award.

## Student News

### SIGNIFICANT ARCHITECTURE BEING RECORDED

A field office of the Historic American Buildings Survey is located in Pensacola until Sept. 6 to record the uniquely significant architecture of this locale. The surveying team, which began its work on June 10, is preparing drawings, photographs and written data to document buildings of architectural merit and historical value. The project is sponsored by the Pensacola Historical Restoration and Preservation Commission and the National Park Service.

The HABS is a long range program for assembling a national archive of historic American architecture. It was begun in 1933 by the National Park Service in collaboration with the American Institute of Architects and the Library of Congress.

A great quantity of valuable records, consisting of measured drawings, photographs and written data, was gathered during the 1930's throughout the United States and deposited with the survey's archives at the Library of Congress.

During the summer of 1968, HABS has field offices operating in San Antonio, Tex.; Boston, Mass.; Los Angeles, Calif.; Petersburg, Va.; Watergap, Pa.; and Salt Lake City, Utah. The staff of HABS in Pensacola consists of a supervisory architect and three student architects—appropriately named "inchworms" by the citizens of Harpers Ferry, W. Va., the site of the 1958 HABS project.

F. Blair Reeves, professor of architecture of the University of Florida and Chairman of the American Institute of Architects' Committee on Historic Buildings, supervises the project.

The student assistant architects, currently enrolled in professional schools of architecture, and especially recommended by their faculties for this employment, are David Van de Ven, Texas Technological College; John O. Crosby, University of Florida; and Edward Bondi, Jr., University of Florida. Ray Malinowski of Pensacola is the project's photographer.

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(Continued from Second Cover)

authority to the architect and contractor. It is the client's money and the client's building, but he must rely almost entirely on his chosen agent (architect) and project manager (contractor) to see the job through. If he takes a personal hand in things, moreover, he can lose some of the construction contract's safeguards and guarantees — he, not the architect or contractor, can become responsible for defects in any part of the work he has directed. The client, however, still has an ace in the hole: he can fire the architect any time, and he can dismiss the contractor for a variety of reasons, including tardiness or incompetence.

The authority wielded by the architect (or those reporting to him) is the delegated authority of the client. He can order the contractor to speed things up, to return substandard materials or building components, even to tear whole sections of the building out and start over, all in the client's name.

He is far from autonomous, however. He has a voice in the general procedures and even equipment which the contractor proposes to use on the project, but within these limits it is up to the contractor to manage things the way he thinks best. If the architect interferes unduly, he can unwittingly take on some of the contractor's legal responsibilities. And the client can, at any time, pull the rug of authority out from under the architect's feet. Some contractors (and even suppliers) are highly skilled at circumventing the architect and establishing a direct relationship with the client. Once this happens — and if the contractor turns out to be unscrupulous — the client is at his mercy, with no one to blame but himself.

The contractor has authority over the subcontractors (except when a segregated or separate contract is used) and over the workmen (within the sometimes narrow provisions of their union agreements). Otherwise, as one author of a contracting textbook has put it, he has "few rights and many obligations." He is responsible for completing the project on time, within the contract price, and, as previously noted, in accordance with the plans and specifications. Even if these documents are incomplete, or are incorrectly interpreted by the architect, the contractor can be stuck if something should go wrong unless he registers a protest in writing during construction. He also has prime responsibility for safety on the job. If he has submitted a lump-sum bid, he must exercise these obligations come hell or high water. Small wonder that the cost-plus system is gaining in popularity among the contracting profession.

#### **Sore spots: craftsmanship, changes and the calendar**

Were it not for the fact that client, architect and contractor normally share a desire to see the job done well, very few buildings would ever reach completion. For there comes a time on every job when problems arise that could pit one against the other, and then "the book" is of very little help.

One area in which such problems frequently come up is quality of workmanship. The specifications are supposed to set the standards to be enforced on the job, but the specifications can only go so far — they would be endless if taken to the last fine point. Also, there are some standards that neither words nor drawings can convey with precision. Specification of a certain texture in an exposed concrete wall, for example, may bring quite a different picture to the minds of the workmen than was in the mind of the architect.

Another sore spot can be the matter of changes and extra work. The source may be the drawings and specifications themselves; the building process is bound to reveal gaps in even the most tightly drawn set of plans. Or it may be the architect, who finds that a detail that looked so masterful on paper looks crude and clumsy in place. Or it may be the client, who suddenly blurts out a long-suppressed feeling that he has always hated one kind of paneling and would like another type instead.

A third creator of crisis can be the calendar. The job is going swimmingly, and then comes a strike, a shortage of materials, a long spell of rain or a virus that runs rampant

through the building trades. The client has made all sorts of plans — and established his budget — on the basis of a schedule which (he thought) allowed plenty of time for contingencies. The contractor has agreed to meet the schedule. But now the entire project has bogged down, and there is no telling when it will get going again.

Enter the human factor. The architect, when he finds sloppy workmanship, can rant against the decline of the building crafts, demand that the whole thing be done over and hint darkly that he intends to blacken the name of the contractor unless the level of quality improves. The contractor, when he finds holes in the drawings or is asked to make a minor change, can tell the client that he expects to be paid for every extra minute his men spend on the job and pointedly ask why the client didn't get a more realistic architect. The client, when he finds the job falling behind schedule, can squeeze the last penny in penalties out of the contractor, even if it drives the contractor close to bankruptcy.

The result of such behavior — in each instance perfectly justified by the terms of the contract — is to make big problems out of little ones and, quite possibly, to bring the whole project to a temporary halt. Fortunately, very few architects and contractors act that way, and the wise client emulates the restraint of the majority. His most effective safeguard is not a bond or the authority to withhold payment or any such device; it is the desire of most building professionals to do good work and to maintain reputations it has taken years to build.

Once in a while, however, a major crisis is allowed to develop, and then it is time for arbitration. When the dispute is between client and contractor, it is the architect who is the arbitrator. This is the major difference between the architect-client relationship at this and at earlier stages. The architect is still the client's agent, but when the client and contractor disagree, the architect is expected to render an impartial, professional judgment.

Should the disagreement be a serious one, or should the architect himself be involved, it is common practice to resort to a more formal sort of arbitration. AIA follows the Construction Industry Arbitration Rules of the American Arbitration Association. Normally, a three-man board is appointed, whose members are familiar with construction practices, and this board decides the dispute after a full hearing of both sides. The most significant advantage of arbitration is that work can proceed pending the decision. Further information can be obtained from the American Arbitration Association, 140 W. 51st St., New York, N. Y. 10020.

#### **What to do before sending for the moving van**

At some point during the latter stages of construction, the client is likely to wonder if the process will ever end. Then he gets a call from the contractor: his men should be through in about ten days; the client can begin to make his moving plans.

Thus begins the ritual of closing out the project. The architect makes one last inspection, more searching than any that have gone before. If he finds deficiencies, they must be corrected; if not, he recommends to the owner that the contractor be paid in full and the building accepted. Sometimes, when the owner is in a hurry to move in, he accepts the building as "substantially completed," meaning that it is ready for use even though some work may remain to be done.

The amount owing the contractor on acceptance is the last of the progress payments plus the so-called "retained percentage."

Before the contractor gets his money, he is asked for a release absolving the owner from liens or claims from subcontractors, suppliers or others. If any liens or claims are outstanding when the building is accepted by the owner, they are deducted from the contractor's final payment. The owner also receives a warranty from the contractor for a set period of time, usually a year, after acceptance. The client, as careful readers will note, has just become the owner. The building is now, for the first time, entirely his. Next time he becomes a client again he will be a wiser one, but next time may bring a new set of problems. For building is never easy, but neither is it ever dull. ■



# Smooth Selling/9

BY GEORGE N. KAHN, MARKETING CONSULTANT

© 1967 George N. Kahn

## Relaxing Between Rounds

When a woman is down in the dumps she may go out and splurge on a \$40 handbag or an expensive hat to lift her spirit.

Salesmen, whose spirits — and sales — are sagging, need the same kind of therapy. A new hat may help but usually a more drastic remedy is called for.

Several things may happen to a man when his earnings fall off. Often, whether he is aware of it or not, he has lost his zest for selling; the edge is off his approach and style. He also may blame his failure on other people — his boss, his customers, or even his wife. As these rationalizations take hold, he retreats further into self pity. He works less and complains more.

### Change of Pace

Every salesman needs a change of pace to keep him at top performance level. He will work out at a gym to tone his muscles and maintain physical trim, but it seldom occurs to him that his inner being needs the same kind of toning.

Ron Morrison, a friend of mine, was walking through Central Park one day when he noticed one of the country's most prominent industrialists sitting idly on a bench. Ron had met the man socially and went up and introduced himself.

"I'm amazed," said Ron candidly, "to see a man of your position just sitting here and doing nothing."

The industrialist, whose business interests stretched from one end of the nation to the other, smiled and replied: "Well, I don't get a chance to do this often, but I am far from idle. I make it a point every now and then to get away from the heat of battle and think my problems through. At the same time I honestly appraise myself. This keeps me from becoming stale and self-satisfied. After a half hour or so here I go back to my office refreshed in both mind and body."

### Develop New Interests

Strike out for new experiences and interests.

Most professional people — salesmen, doctors, lawyers, engineers — confine themselves to rather narrow worlds. They rarely see anyone outside their sphere of activity and seldom extend their knowledge beyond their own field. You can add richness to your life and make yourself more interesting and attractive as a salesman if you will broaden your horizon. The cost is cheap. It can be accomplished by reading, meeting new people, developing a hobby or by traveling.

One of the most successful salesmen I've ever known is an amateur archeologist, an avocation that he fell into quite accidentally.

Several years ago my friend, Merritt Lanning, was on a train and spotted a book on an empty seat.

Merritt leafed through the book, noting without much

interest that it was about archeology. As he read more, however, the subject began to fascinate him. He read the book from cover to cover. When he returned home he virtually emptied the library of all its volumes on archeology.

He spends many of his vacations digging for ruins in Mexico, Arizona and as far away as Peru.

His job? His earnings increased 50% after he found an outside interest. He claims it has been a real shot in the arm to his selling.

"You would be surprised," he told me "how often my hobby comes up in an interview. Many of my customers and several prospects have heard about it and want to know more."

### Suit Your Own Needs

Each man should change his pace in a way that's best suited to him.

You might find that the best way to break out of a slump is to work harder. Some salesmen keep themselves so busy on the job that they don't have time to brood about near misses and other irritants that blight a day.

And movies, if you don't make a habit of them during working hours, are a good way to relax. But, above all, select some form of diversion that will please you. There are no hard and fast rules for resting and relaxing.

Another key to a peaceful mind is not allowing yourself to become discouraged and bitter by criticism. Some men let themselves go downhill because they can't take criticism either from their boss or their customers. Instead of trying to profit from the censure, they see themselves as all white and their critics as all black.

### Your Family Is on Your Side

Don't go home and stew around the house all night, nursing your troubles. Your family is on your side. Talk it over with them, particularly your wife.

Use your off days to go places and do things with your family. This is a refreshing tonic.

I once arrived home tired and dispirited after a day in which I didn't even come close to getting an order.

My wife, after hearing my tale of woe, suggested brightly:

"Let's go to Boston."

I looked at her in amazement.

"Why on earth should we go to Boston?" I asked.

"Just for fun," she replied, "and because we've never been there."

We took a two-day trip to Boston and had a wonderful time seeing the historic sights, eating good food, and simply relaxing.

The next week I went after the same prospects who had turned me down. But now I was feeling as powerful as a recharged battery. The excursion had restored my spirits and energy. Of the three prospects who had sent me away, I sold two of them big orders and got a promise from the third. He delivered on the promise two weeks later.

This is the 9th in a series of 12 lessons in the "Smooth Selling" sales training course as developed by George H. Kahn Company. We print a condensed version. Reprints of each complete lesson in a four-page brochure are available at the prices listed as follows:

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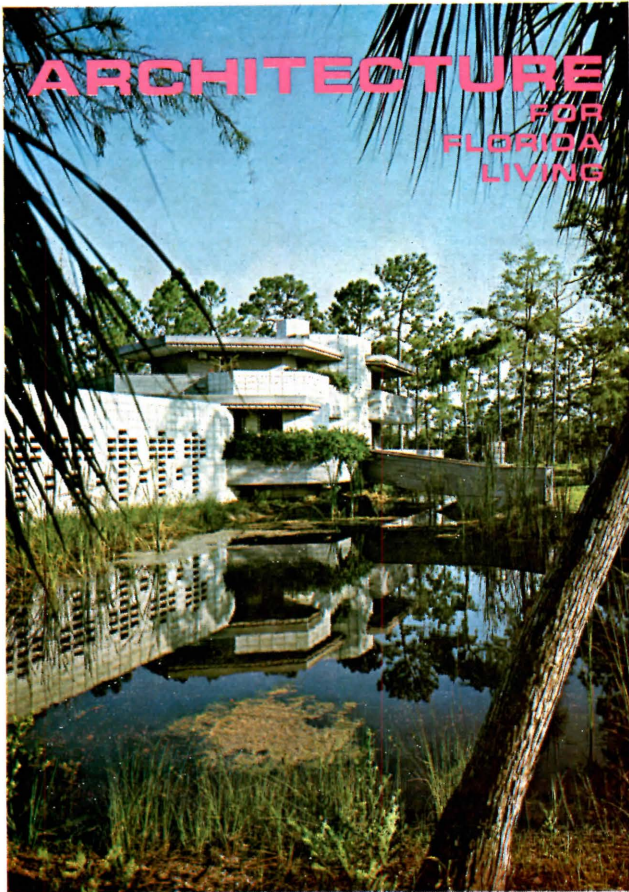
Listed here are the titles of the first twelve lessons in the "Smooth Selling" Sales Training Course.

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| 2. Are You A Salesman?               | 7. Closing The Sale                 |
| 3. Get Acquainted With Your Company  | 8. How To Set Up An Interview       |
| 4. You're On Stage                   | 9. Relaxing Between Rounds          |
| 5. You Can't Fire Without Ammunition | 10. The Competition                 |
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This 132 page publication (11" x 13") is profusely illustrated with both color and black and white photographs. For your convenience an order form appears below.

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## 1968 ARCHITECT-RESEARCHER'S CONFERENCE SCHEDULED

The annual AIA Architect-Researcher's Conference will be held this year in Wisconsin Dells, Wis., September 25-26, with the School of Environmental Design at the University of Wisconsin as host. Byron Bloomfield, AIA, who heads the program at the University in Madison, will be the conference program coordinator for the AIA Committee on Research for Architecture, according to Bill N. Lacy, AIA, Dean of the New School of Architecture at the University of Tennessee and chairman of the national AIA Research for Architecture Committee.

The 1968 conference will consist of the presentation of scientific and research papers by architects and others concerning new concepts and research in the architectural field. One of the featured speakers will be Mr. H. Ralph Taylor, Assistant Secretary for Demonstrations and Intergovernmental Relations of the U.S. Department of Housing and Urban Development in Washington, D.C.

The primary purpose of the conference is to provide a forum for architect-researchers and to stimulate the development of more research among the profession.

For further information, contact James L. Haecker, AIA, Associate Director of Education and Research Programs, The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C.

## SOUTH FLORIDA CHAPTER PRODUCERS' COUNCIL, INC. ELECTS OFFICERS

President, Otis Duman (Duman Brick Yard); First Vice President, J. Vester Shellhorse (Florida Power & Light Co.); Second Vice President, Louis Lento (Rubero Co.); Secretary, Wm. Joyner (L. O. F. Glass Co.); Dave Kelso, Treasurer (Dwyer Products).

## ELEVATOR SAFETY CODE DESIGN DEFICIENCIES

Within the past two years there has been a marked increase in the installation of sump pumps in elevator pits. In the majority of the instances revealed by inspection, those sump pumps are primarily handling ground water (due to poor pit construction or inadequate waterproofing), in violation of Rule 100.20 which specifically states: "Pits extending into the ground shall have non-combustible floors and shall be so designed to prevent entry of ground water into the pit."

Another item coming into prominence is the design of access stairs, where tread lengths and widths are narrow and headroom through roof scuttle holes is quite low. Rule 101.3c is silent as to metal stairs minimums except as to angle with the horizontal. However, Chapter 185S-13.05(11)(a) requires that treads shall be not less than 28 inches in length and 6 inches in width, and the headroom from the top of any tread shall not be less than 7 feet.

The above items are design deficiencies causing rejection of new apartment building elevators on initial inspection.

## TWO FLORIDA ARCHITECTS RECEIVE AWARDS IN 13TH ANNUAL HOMES FOR BETTER LIVING DESIGN PROGRAM

Two Florida architects received awards from The American Institute of Architects during The Institute's Convention in Portland, Ore.

The two Florida projects were among 45 cited for awards in the Homes for Better Living residential design program, which is sponsored by The American Institute of Architects in cooperation with HOUSE & HOME, a McGraw-Hill trade publication for the home building industry, and AMERICAN HOME, Curtis Publishing's consumer magazine.

The Florida awards were both for multi-family projects.

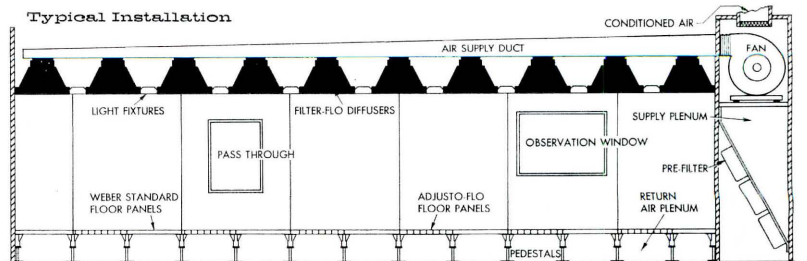
William Morgan, AIA, of Atlantic Beach received an Award of Merit for Place by the Sea rental apartments at Atlantic Beach.

Frank Folsom Smith, AIA, of Sarasota received an Honorable Mention for his Sandy Cove townhouses on Siesta Key.

## Addendum

Broward County Chapter AIA was also a patron for the July University of Florida issue.

## CLEAN ROOM DESIGN AND INSTALLATION

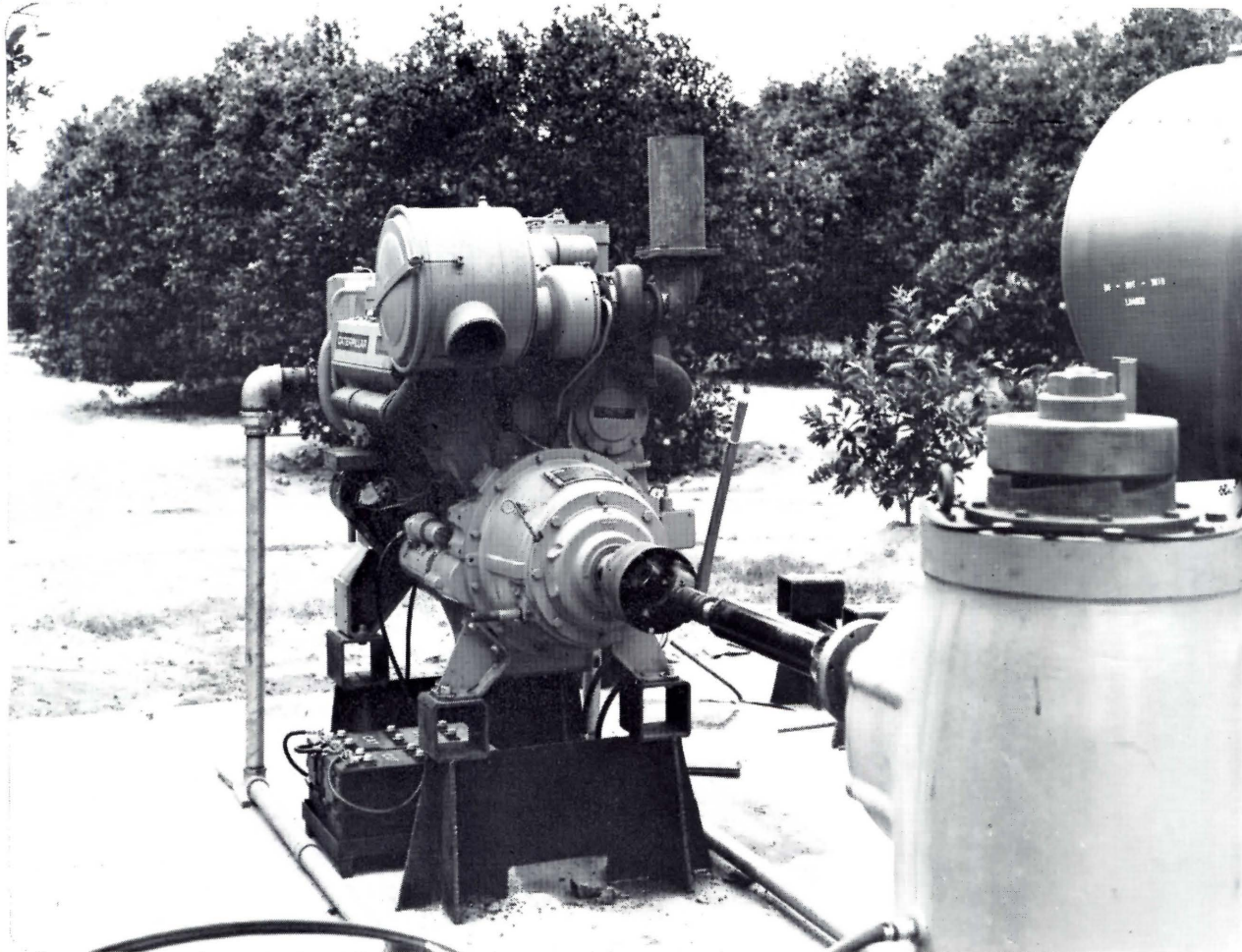


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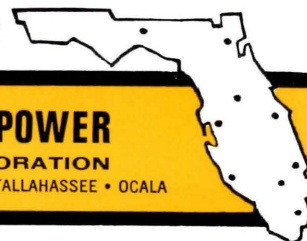
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